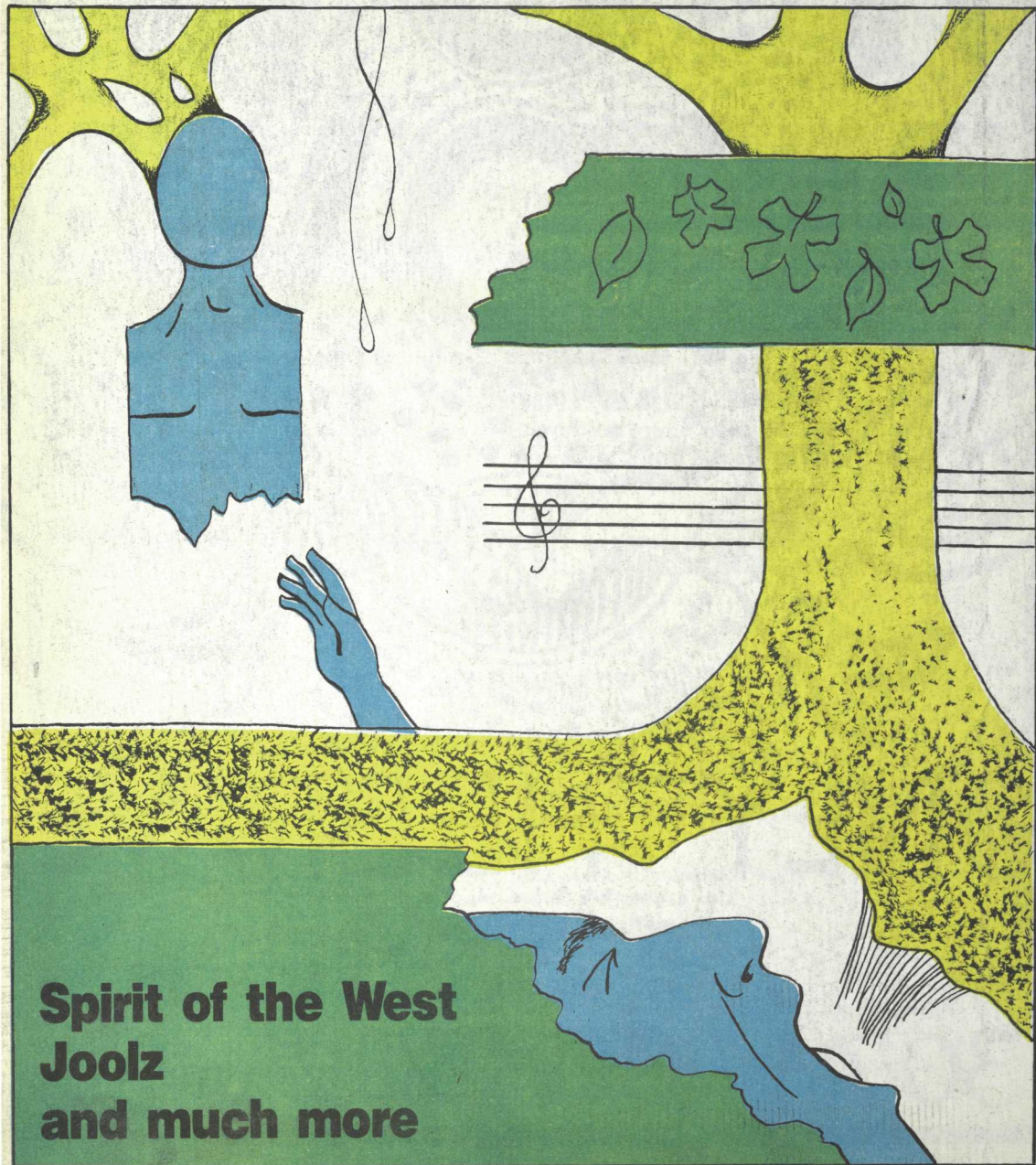


DISCORDER

THAT MAGAZINE FROM CITR FM102 CABLE100

NOVEMBER 1985 • FREE



POW

WOW



ONLY THE BRAVE

307 W CORDOVA VAN.



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The offices of CITR and **DISCORDER** are located in
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general business inquiries or to book the **CITR Mobile
Sound System** call 228-3017 and ask for station manager
Nancy Smith. The Music Request line is 228-CITR.

DISCORDER

THAT MAGAZINE FROM CITR FM102 CABLE100

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In the September issue of the *Discorder* we received a letter from Jen Read, inquiring about radio in France. We suggested that she take CTR with her, with the CTR Mobile Sound System.

This is her reply.

Dear Airhead,

Thank you for your advice, but I don't actually have \$235 a night to spend. Well, I got here—and I really miss CTR—what's life without the Saturday Pajama Party and Final Vinyl? The music stations are really bad. I can't get any alternative stations because I'm too far from Bordeaux. And records are expensive. My advice to you—stay with CTR.

That's all for now from France.

Yours,
Jen Read

Puppy Bites

Dear Airhead:

I would like to thank you for the enlightening review of Skinny Puppy's *Bites* LP. It certainly opened my eyes. You see, being of the Joi-gelling and Juicy Fruit set I was totally ignorant of the Legendary Pink Dots, Portion Control, etc.

I am now going out to purchase Severed Heads, etc., after I remove the Joi-gel and Juicy Fruit from my hair.

No name

Dear Airhead:

I can't believe it. The record review of Skinny Puppy's *Bites* LP was a joke, wasn't it? Vancouver's only industrial band with taste and style gets slagged like that. The review sounded more like a jealous grudge-put down than an honest record review. I think it's embarrassing for you to have a writer like Mark Mushead on your staff. If the *Discorder* and CTR are alternatives then Mushead is an alternative for stupidity. I can't believe I'm even wasting time writing this letter to justify the complete stupidity of that childish review.

Mr. Alternative



Dear Airhead:

You guys always seem interested in what your listeners (both of them!) think of you, so I'll take this opportunity to tell you, you bunch of nosy buggers.

Things I like about CTR/*Discorder*:

—CTR has an HM program that plays Real Metal

—CTR plays no "Fairweather" or "Big Steel" ads

—*Discorder* occasionally runs an exceptional story like "Vancouver's Rock Critics" in the Sept. '85 issue

—CTR has a good hard-core program

—CTR plays demo tapes, no matter how dismal they sound.

Things I dislike about CTR/*Discorder*:

—CTR's listeners can be accused of ignorance of the same type that they accuse CFOX listeners of. Just take a look at poor Monique's letter in the Sept. '85 *Discorder*. Have you listened to CFOX lately, Monique? Do you really think hordes of salivating headbangers eagerly tune in "The Fox" to thrash along with Howard Jones or The Thompson Twins?

—Writers in *Discorder* tend to use the word "wanking" and other masturbatory connotations when mentioning things like prog. rock. "Wanking" is the ultimate alternative radio cliché. If one doesn't understand something, it's all too easy to say "oh, it's only wanking". O.K.?

There, I'm done. Good luck with your High Power administration. Progressively Yours,

Rob Hughes

P.S. I'd like to express my admiration for Mark Mushead and his

Skinny Puppy L.P. review. Writing and publishing such a thing in *Discorder* takes real balls.

Dear Airhead:

We meek sheep are indeed fortunate that Mark Mushead has deigned to illuminate us with his penetrating insight into Skinny Puppy. With dazzling virtuosity, this beacon of truth has exposed the unclean scavengers and their carrion. His is the guiding light that protects us from vampires poised to prey on our innocent ignorance.

No matter that neither God nor the Devil himself know what lurks in the heart of man, Mushead does. And his vitriol stands guard over artistic integrity and virtue. We are comforted in the knowledge that the Inquisitor will turn his acid righteousness on the impure among us and burn the whores from the face of the earth.

M. Davies

Slander?

Dear Airhead:

A letter to Mark Mushead:

After reading your questionable article of slander against the Skinny Puppy "Bites" album, I am compelled to set a few things straight. I will only concentrate on the allusive assumptions you have regarding the album graphics because I am sure you will receive enough letters of rebuttal concerning your hypocritical review of Skinny Puppy's music.

"Now on to the cover graphics," indeed. I think it would be very difficult for me to "glean", "rob" or "plagiarize" something that had not existed at the time the Skinny Puppy cover was completed. I am referring to your "obvious refer-

ence" to the new Benjamin Lew/Steven Brown album. I finished the Skinny Puppy design two months before that album was released and the photographs were taken another two years prior to that. As for your other "obvious reference point", the 23 Skidoo "Seven Songs" mini L.P., I think you should have another look at the cover because as far as I can see (or anyone else for that matter) there is no similarity.

In the future I hope *Discorder* has the common sense to print reviews of a critic that at least researches the subject that is being reviewed, not pretentious accusations.

Steven R. Gilmore.

Mark Mushead replies:

Steven, please take the time to reread the review. I did. My rereading has made two things clear.

1) That I did tar you with the same brush as Skinny Puppy early in the review with the word "robbery." Perhaps that was a bit excessive.

2) That in part of the review dealing specifically with your graphics I did not accuse you of plagiarizing the Brown/Lew cover. In fact I noted the difference in release dates. I simply pointed out the obvious influence of this school of design on your work and noted that in this case the influence cut a little too close to the source for my comfort. Neville Brody's 23 Skidoo cover, like the Lew/Brown cover, was used as a reference point within this school, not as a specific source for your Skinny Puppy cover.

Picks/Pans

Dear Airhead:

Concerning Dave Watson's personal appraisal of Vancouver's rock critics in September's *Discorder*: "I know you are, but what am I?"

Sincerely,

Pee Wee Newton

P.S. Here's a penny for your thoughts, Dave. Sorry I don't have anything smaller.

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COP at 4:30, 8:10



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boy in the
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jungle in the
world...

JOHN BOORMAN'S

THE EMERALD FOREST



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FOREST 3:45 & 7:45

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CAULDRON 3:10, 6:20, 9:35

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AND (ESPECIALLY) ANJELICA HUSTON
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—LOUISE FLETCHER—

ACADEMY AWARD WINNER!

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10 11 12

CUCKOO at 2:20, 7:15

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EASTWOOD**

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Every summer Chevy
Chase takes his family
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This year he
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EUROPE at 1:40, 5:00, 8:20

PEE WEE at 3:20, 6:40, 10:00



CHEVY
CHASE and

**WEIRD
SCIENCE**

DOUBLE
COMEDY!

SAT SUN MON 23 24 25



FLETCH 3:00, 6:30, 10:00

SCIENCE 4:50, 8:20

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**NO AUDIENCE
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TUE WED THU 26 27 28

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THROUGHOUT NOVEMBER**

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\$5.00

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TOAST

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NOVEMBER 29 THRU DECEMBER 19TH

ALL DOUBLE BILL PROGRAMS!

WATCH FOR PROGRAM SCHEDULE

IN DECEMBER DISORDER



SUBJECT TO CHANGE WITHOUT NOTICE



CITR High Power Project—Plan B.

Mail Bag

DEAR CITR LISTENER: Write now! (Yes, right now!) and write often. CITR is once again urging you to take pen in hand to register your support for CITR's drive for increased power. Yes, I know we asked before. Yes, I know we said the final deadline was several months ago. But remember, dear listener, that we are dealing with a bureaucracy here, and out of the complexity of bureaucracy emerges hope as well as frustration. CITR is currently exploring the deeper reaches of Canadian communications bureaucracy and any support you can give will increase our chances of success.

Your letters should include the reasons you think CITR should receive an increase in power, the reasons you listen to CITR, as well as the details of any problems you might have had in picking up the station. The letters should be directed to the CTRC, but should be sent directly to CITR. And the address of CITR? We thought you'd never ask.

CITR
6138 SUB Blvd., UBC
Vancouver, B.C.
V6T 2A5

Music Dept. News

GREETINGS from the new and much sillier CITR music department. Don Chow, the old codger, retains his position as MD (with seniority, no less). Joining him in the quest for newer and cooler sounds is Jason Grant (a guy with a chip on his shoulder), that's me. I have the unenviable task of following in Michael Shea's moccasins. Michael has left the Music Depart-

ment in order to pursue other interests, and his experience will be sorely missed at CITR.

Things move on, though, and Don and I have plenty of projects underway to benefit you, the listeners. We're undertaking a massive mailout to independent record labels in the U.S., England and Europe this month, in an effort to have gobs and gobs of free records sent our way. This will enable us to spend more money on obscure bits of vinyl and albums that we missed out on when they were first released. If you have any suggestions as to labels we should be corresponding with, write us care of the station, and include all pertinent information about the record label.

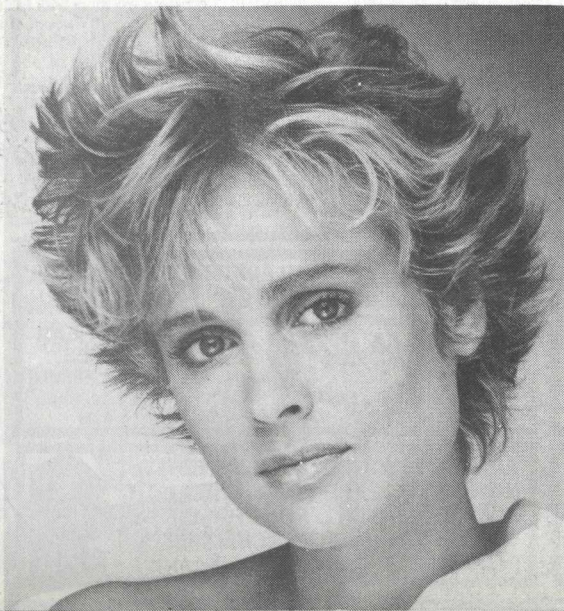
Also, thanks to everyone who read last month's piece on getting your requests played, took it with a grain of salt, and got the message. It makes a DJ's job a lot easier when listeners treat them with a modicum of respect. If you want to find out more about the Music Department, or CITR as a whole, call us at 228-3017 and ask for myself or Don, or visit us on the second floor of the Student Union Building during office hours. We're not as scary as we look.

Community Access

CITR OFFERS FREE ACCESS to the airwaves to non-profit community groups who are interested in making their concerns known to a wider group of people. We will provide training, production time, airtime; you provide the concerns, the enthusiasm, and the knowledge. If this sounds like a fair deal to you (we think it sounds pretty equitable), contact Nancy Smith or Peter Courtemanche at 228-3017 between 9 a.m. and 5 p.m. Monday to Friday.

The Price is Right!

HAIR DESIGN



Hi-Lites

Women **29⁹⁵**

Men **19⁹⁵**

Basic Cut

still **6⁹⁵**

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Join Now

EVER LISTENED TO THE RADIO and said, "I can do that?" Ever read the rag you hold in your hand and said, "I'd like to do that?" Ever been to sea, Billy? If you can answer yes to any two of these three questions, you may be able to lead a happier life with CITR. CITR is run by volunteers, people who came here with precious little more knowledge than you possess now and who, through determination, diligence (and a well-placed bribe or two) became involved with news, public affairs, music, promotions, production, engineering, *Discorder*, or one of the other aspects of the broad CITR empire.

If you've been thinking about joining CITR, now is the time. CITR is having a general meeting November 7 and we are welcoming new members. The meeting will be held in the Party Room of the Student Union Building at UBC. Student memberships are \$15, non-student memberships \$25.

We'll hold a seat for you.

CITR Concerts

ON SATURDAY NOVEMBER 16, it's an evening of Heavy Caribbean Rhythms at the Commodore. Featured are four of Vancouver's best reggae bands: **Peter Sandy and the Originals**, **Fire Temple**, **Soul Survivors**, and **Mango Dub**.

On Monday, November 18, CITR is proud, actually delighted, really we're positively overwhelmed (we mean it) to present the Vancouver debut of **Shriekback**. Formed in 1982 by Barry Andrews (ex-XTC, League of Gentlemen), Dave Allen (ex-Gang of Four) and Carl Marsh, the band's records have been consistent charttoppers at CITR (back in the days when we still had charts).

Vancouver Institute

SINCE 1915 the Vancouver Institute has been bringing prominent figures in the sciences and the humanities to UBC to speak to the public. Now CITR brings the Vancouver Institute into your living room. Every Friday morning at 7:30 starting on November 15, we will broadcast lectures from the Institute's series. Speakers in November include Dr. Michael Gottlieb of UCLA speaking on **AIDS: Medical Science in Action**, Professor C.S. Holling of UBC speaking on **Ecosystem Design: Local Surprise and Global Change**, and SFU President William Saywell, who will discuss **Relevance and Our Universities: Responsibility or Red Herring?**

Future speakers at the Institute's Saturday night lectures include Canadian author and critic **Margaret Atwood**, and Nobel laureate **William Golding**.

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HUR HUR



RIGHT BUD?
I SAID.... RIGHT??



SHINDIG



Hmmmm...yeah Shindig. October was a good month. Line Driver, the first country-and-western band to enter Shindig made it to the semi-finals, and the Little Ratskulls, who look upon music with a decidedly different slant became the first finalists. Large crowds have been gathering more consistently each Monday night at the Savoy as Shindig moves closer to the finals. Here's a list of upcoming bands in the competition—who to watch for, and what to expect.



Monday, Nov. 4 Tree of Plenty

Steve Mitchel (vocals), Dave Genn (bass), Tally Beck (guitar), Cory Tabor (drums), Tom Pasemki (percussion)

HAVING PLAYED TOGETHER since July, Tree of Plenty have been working on a sound described as "Black Soul and African Rhythms with an American Pop guitar." The concept for the band apparently arose from the desire to be the ideal backing band for a Kate Bush concert at the Coliseum. When Bush did not appear, the Tree moved on to other things, and have recently released the demo single "Raincoat" to CITR.

Safe to Assume

Ewan Dean (bass, drums, guitar), Shaun Ross (bass, drums), Ian Melhado (guitar)

A GROUP OF POCO popsters, Safe to Assume boasts a stable lineup: all the members have been friends since elementary school. Stating such influences as Simple Minds, U2 and the Grapes of Wrath, the band hopes to turn this first project into a "working hobby."

Wing Nuts

Wing (guitar, humazoo), Nut (guitar, bass, cooking pots)

WING AND NUT first met in Nova Scotia in 1977, then moved to Victoria where they played the streets in order to survive and develop their "Wing Nut Sound." Suffering from personal difficulties and identity crises, both Wing and Nut went to sea for a two-year sabbatical before returning to the streets, where they continued to develop "the sound." Drawing strongly from the works of the legendary bluesman Sam "Smiling Pig" Pickett and Joe "Boxy" Elroy, the Wing Nuts now find themselves in Vancouver in search of public recognition, a recording contract, and possible surnames.

Nov. 11, 2nd Semifinals

FEATURED ARE:

Terry Lynn and Ryan and Line Driver, as well as the winners of the October 28 and November 4 Shindigs. Also featured is a special guest appearance by Tippy Agogo and the Add-Liberation Front. Tippy isn't mad anymore—he's now a family man, a cartoon character come to life. Having backed up such varied acts as S.N.F.U., K.D. Lang and Junior Gone Wild, Tippy is distinguished as being Vancouver's only "multi-cultural, one-man go-go dancing percussionist." Don't miss this one.

Nov. 18, Round #3 Legion of Doom

Garner Stone (guitar, vocals), Don Isaac (guitar), Ken Purden (drums), Darren Dube (bass)

THIS IS THE SECOND generation of Legion of Doom. Occasionally known as Dead Bob, the band looks up to the Ramones, U.K. Subs, and Stiff Little Fingers for guidance in troubled times. Garner is unsure of the origin of the band's name. "It's the opposite of the comic book

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Tamahnous Theatre presents:

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**November 15 - 30 • 8:30PM
Previews November 13 & 14**

The VECC & VFMF present
aka Roy Forbes

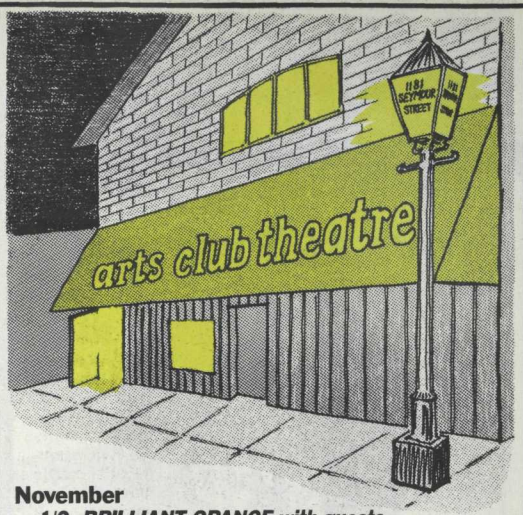
Dazzling singer/songwriter and guitarist! **BIM** mixes R&B with rock n' roll, ballads and blues. "Special spirit onstage... stands in a class by himself..." Edmonton Journal.
**DECEMBER 4 - 7
8PM**



**Coming
up:**

**Tom Graff's "Vancouver
Calls Me" with Connie Kaldor
Opens New Year's Eve!**

254-9578



November

1/2 **BRILLIANT ORANGE** with guests

8/9 **THE YO-DELLS**

15/16 **RED HERRING**

22/23 **THE DILETTANTES** with guests

29/30 **SLOW** with **THE BELGIANIQUES**, **TIMES FOUR**

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AN EVENING OF

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**SATURDAY • NOVEMBER 16
8:30 P.M.**

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LOWER MAINLAND EATONS AND WOODWARDS • CHARGE BY PHONE 280-4444 •
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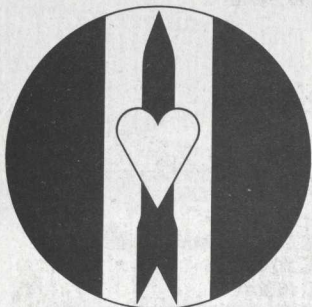


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**COMMODORE BALLROOM
THURSDAY NOVEMBER 12 1985**

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present the premier Vancouver appearance of

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with guests

**THE FASTBACKS
DOWN SYNDROME**

and

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NOVEMBER 27 1985
7 PM SHARP**

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Perryscope Concert Line Up

swatch:
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THOMPSON TWINS

with guests
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MANOEUVRES IN THE DARK**

**November 14 • 7:30 p.m.
Pacific Coliseum**

CITR & SOUNDPROOF
present

shriekback

With Guests

54-40

**November 18 • 8:30
Commodore Ballroom**

Tickets: Odyssey, Zulu, VTC/CBO
& all usual outlets.
Info and charge by phone 280-4444.
Service charge extra.

A COMPILATION OF SIX
OF VANCOUVER'S MOST
PROMISING NEW GROUPS

SHINDIG!

LIVE AT
THE SAVOY

SHINDIG!-LIVE AT THE SAVOY

Featuring last year's Shindig Finalists:
RED HERRING • RHYTHM MISSION • NERVE TUBES
DEATH SENTENCE • NG3 • MY THREE SONS

Available at nearby record stores.

'Justice League of America,' but it's also an American tag-team wrestling duo." No Canadian influences here.

Indigo Voice

Dave Smith (guitar), Scott Fletcher (bass, vocals), Chuck Boname (guitar), Rod Van Dyke (drums)
 "INDIGO VOICE" DESCRIBES our 'blues voice' sound," says Dave. Originally The Trend, Indigo Voice has been around for about four years and sees '60's cover bands as well as the Psychedelic Furs, The Cure, and U2 as musical influences.

Live Bait

Donald Johnstone (vocals), Gary Sullivan (guitar), Mick Joy (guitar), Frank Crusetti (bass), Mallory (drums)

DONALD AND GARY ARE the founding members of Live Bait, which has been together since April. Into "Heavy Rubber" (take that as you will—I think it means straight-ahead R&R), Donald cites the Kinks, Stones, Iggy Pop, Lou Reed, and Johnny Cash as well as drunkenness and film encyclopedias as influences. Live Bait will be releasing a demo to CITR by December, and hope to complete a video this winter.

Nov. 25

The Original Cast

Stefan Sigerson (bass), Graham Allen (vocals), Keith Howe (guitar), Paul Brennan (drums)

FORMERLY A NAMELESS instrumental group, the Original Cast have added a vocalist to their five-month-old project. When questioned about their ambitions, Stefan states, "We would like to make a living eventually, with an emphasis on originality and creativity, without compromising our musical integrity...except, of course, for money." The Original Cast claims to have been influenced by everyone, "except for Sade, Doucette, John Parr, David Foster, or Bobby Goldsboro..."

The Undecided Pink Torpedoes

Erik Von Heatwave (guitar, vocals, hallucinations) Jay O'Keefe (bass, fatherly advice), Erik Smith (drums)

"IN THE BEGINNING, there was the Reptile, and like the Phoenix rising from the flames, the lizard crawled from the depths of his own personal Hell, guitar in hand." So begins the latest chapter in the legendary saga of Erik Von Heatwave, former Reptile and member of virtually every other garage rock band in Vancouver at one time or another. The Undecided Pink Torpedoes (another name problem) hope to take up where the Reptiles left off...or else to totally abandon their chequered past in search of a new direction. Look forward to a great show.

To Be Announced

WHAT A CATCHY name. But hold on...actually, there are four positions remaining in Shindig for '85. Due primarily to stiff competition from bands and to personal laziness, I have not yet filled these positions. Any bands still interested in entering Shindig may do so by contacting CITR and submitting a demo tape no later than November 11. Final selection will be made at this time.

—Jay Scott

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Text: Michael Shea
Interview: Mike Johal

IN THESE PRESENT days of the image-conscious communication of processed information, poetry and poets have all too often been relegated to the realm of academia, occasionally published in tastefully-bound limited edition paperbacks, and usually presented in obscure art houses that never attract anyone beyond the converted. Many moderns consider poetry to be a charmingly quaint yet redundant exercise in masturbatory technique that is mired by clever word-play and rampant emotionalism. In many instances, their smug perception is justified. Try to convince any young person that the power of language has not lost its effectiveness, especially in the poetic form, in this age of the TV eye, the vidiot, pulp novels and titillating tabloids. Even in music, the accompanying words are more often than not fodder to flesh out the mix. Poetry, to a young person, is either of the rhyming sort or an incomprehensible mesh of words.

That is, until Joolz came to town.

Joolz is a 30-year-old English poet who does not engage in clever word-play or rampant emotionalism. She is a hard-working, straightforward woman who has a penchant for telling the truth, no matter how bitter that might be. In the past two years she has released two EPs in collaboration with the musician Jah Wobble (*War of Attrition* and *The Kiss*), an album of her spoken word material (*Never Never Land*), and has toured extensively throughout Great Britain and in the Netherlands and Scandinavia. Joolz has garnered an abundance of media attention and a legion of fans attracted by her provocative and succinct stance on a number of topical issues that currently affect the English social fabric. Last month, Joolz made her North American debut in Vancouver and during her stay had an opportunity to speak with Mike Johal on *Propaganda!* The following are excerpts from that interview.

Goals

...I do what I do because I am driven to it. Because it's what I do best. If I'm an artist, which I suppose I am...yes, I know what I do, I know what I am. You either have a talent for something or you don't. I might have by chance turned out to be the world's best cook. But anybody who's eaten my food will know that's not true. You are driven to do what the spirit, or God, or whatever, gave you when you were born.

Truth

...you have to give people the truth, all of it. Not just pick out a little bit here and there and say, well I want to use this. You've got to show people what life is because the truth is the only thing worth talking about, and if the truth is uncomfortable, and if holding up a mirror to people is uncomfortable, that's tough.

Compassion

...people have often accused me of not being very compassionate, and I think you should look closer at what I do. It wouldn't do me any good to stand on that stage and say I feel so sorry for everybody. That's not going to do anything. That's not empathy that's self-indulgence. Yet, if I didn't have compassion for things like that then there is no way I would write it. I hate wimpy self-indulgence that says, "Look at me, I'm suffering for humanity." What good does that do? It does nothing. You've got to look at people logically and see the logical progressions in their lives. People's lives are like a web. Some of them you can plot after the age of sixteen. You can plot exactly what's happening to them. And they hurt me, these people. But what good would it be for me to stand on stage and say, "Look, I've been hurt." Yes, it hurts me to see that their lives have been wasted...it hurts me to see they've been manipulated...that they're stupid...that they've done stupid things and they have stupid marriages and beat their children. That does no good. That is just saying what a sensitive person I am. We're all hurt by these things. I just have to write it in a logical way.

Answers

...the solutions are for you to find...all I can do is hold up a mirror for you. I mean, all I can do is write the truth and you can work out what you should do about it. I can't go around to every single person in the audience and say, right, now you're from Coventry, right, in Coventry you should set up A) a self-help group for mothers who haven't got anywhere to put their children, and B) you should do this, this, and this, and C) why not try delivering leaflets for the Labour Party, that would be a help. But what you have to do is put people in the frame of mind where they might think they can do that themselves.

Audience

...I have this weird mixture of people. Very often I play on the rock circuit so you get the kind of rock audiences obviously, but I play a lot of other places too, and you get curious mixtures of Exploited-type punk rockers with their Watty hair-styles and clunking with chains, trying not to go near magnets. And grandmas and granddads and bearded intellectuals and their bearded wives and, you know, you get a total mix sometimes. You can see the audience, and you look at these people and think, that person there would never sit next to that punk rocker under any other circumstances. They'd go across the street to avoid them, yet there they are at a gig happily sitting next to each other laughing and crying at the same time.

Feminists

...they hate me. I wear dresses and funny make-up, and I like men. If they were reasonable people they would look and see that in feminist terms my life is absolute textbook for them (left the marriage to become creative person, blah, blah, blah...), but

they never see beyond what you look like...people are people, it doesn't matter what sex they are.

Racists

...people are racist because they feel that they are inferior themselves, so they look for somebody that they consider to be their inferior to take it out on. That's all it is. If they go and beat up somebody, they do that because they want to have power over somebody in the same way they'll talk to a dog or cat.

Other Poets

...Cooper-Clarke was the first one to do it. He was a great talent. I think it's a real shame he's a junkie. He's killing himself. He hasn't written anything and to see that talent go to waste...he's a lovely person, and he's always been very kind to me and he didn't need to be. As for Attila (the Stockbroker) and Swells (Seething Wells)...well I think Attila and Swells, they used poetry as a quick way to get on the stage. I think they'd rather be in bands. Attila would much rather be in the Newtown Neurotics than on his own. They had this enormous boom when they started three years ago and they wrote tons and tons of stuff and due to the nature of the game, you know you work a lot, you're on the road a lot, they just didn't write anything else. So, in a way, it's a shame, they've stagnated in a way. They don't penetrate...they live out their own myths. Swells and Attila are Tetley Bittermen of the worse kind. They're up there on stage ranting on about how awful Tetley Bitterman, how awful these drunken beer belly rednecks are, while standing over a beer belly downing endless pints of beer. They just are what they're talking about. They don't see it.

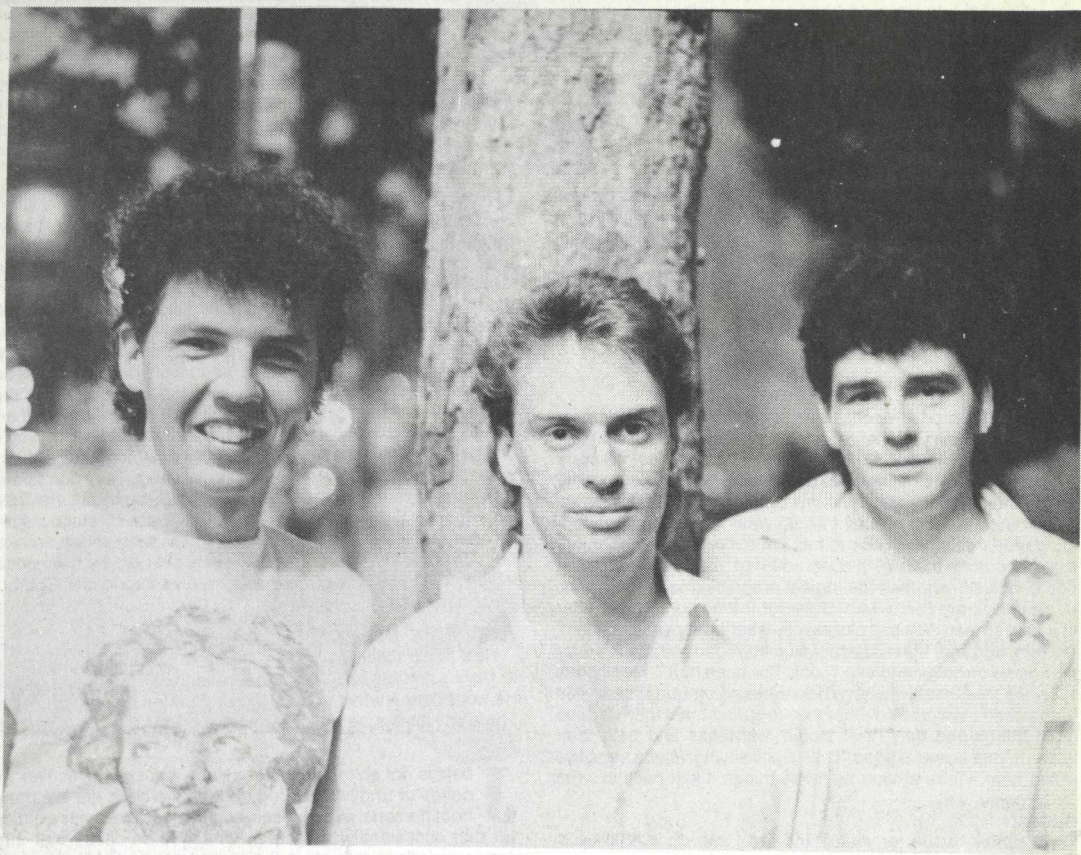
And Billy Bragg

He's much taller than you think he is, in real life. He's going to have a terrible problem if the Labour Party gets into power. He won't have anything to sing about. But he's a good songwriter. There will always be a place in the world for a good songwriter.

Joolz is not so much a poet as she is a storyteller. Her vignettes of English working and middle-class life are drawn from personal experiences, sometimes laced with a caustic wit that occasionally verges on vindictive sarcasm. Her most endearing talent, though, is the ability to give people the opportunity to laugh at themselves, and to feel good about it. Unfortunately, some of her material is not so much uncomfortable in its truthfulness as it is tiresome in its didactical approach. This becomes apparent in Joolz' live presentation.

Joolz performed on two successive evenings at the Gangland Studio, and due to overwhelming demand, on a third evening at the Western Front, which also acted as the sponsor of her visit to Vancouver. She attracted nearly 600 people over the three performances, partly owing to the unprecedented media attention given to a visiting artist of her stature.

Joolz commands an audience by her physical presence and dramatic fervor, though her uncompromising stance leaves little opportunity for a spontaneity that could lead to brilliance. Instead, she stays close to home dealing with a social currency that sometimes has little worth to a 'foreign' audience. Obviously, Joolz is a keenly observant individual and for future consideration it might be worth her while to do a little research on her touring locales a la Billy Bragg. By doing so, performer and spectator might find the whole exercise a more inspiring cultural exchange. In the meantime, Joolz is occupied with elevating her cult status to a wider appeal by recently signing to EMI Records in England. An album of new material recorded with the music group New Model Army is due this winter and local audiences can expect to see her again, in the 1986 Vancouver Folk Festival next July. Hopefully, Joolz will also succeed in remaining a slave to the truth, and a perpetrator of the power of language.



Spirit of the West

A FRIEND OF MINE RECENTLY mentioned Spirit of the West to a woman involved in the Winnipeg Folk Music Festival. Yes, she had heard of them. Yes, the Folk Festival was bringing them to town with K.D. Lang. "But," she sniffed, "they're not folk music. They're just a rock and roll band who play acoustic guitars so they can play folk festivals."

For a music that has sprung from the hopes, desires and frustrations of ordinary people, folk music has certainly become bureaucratized and safe. Within the North American festival circuit at least, folk music has its own star system, its own arbiters of "authenticity" and acceptability, and its own inflexible, sometimes stuffy standards. It has found its audience and it is comfort-

table. Which is why it is refreshing to see bands like The Pogues and The Men They Couldn't Hang bringing new fire and sensibilities to folk music in England. And why it is encouraging to see North Vancouver's Spirit of the West doing the same in our little corner of the world.

I first saw Spirit of the West at the Railway Club last May. It had been some time since I had heard such music here, and I was impressed by the band's enthusiasm and feel for the traditions and the possibilities of Celtic folk. The set featured originals, mixed with traditional numbers and covers of songs by the likes of Richard Thompson and T-Bone Burnett, and was well-received by the distinctly non-folkie clientele of the Railway. In fact I was so impressed that I nipped out the next week and bought their debut album and featured it on the Folk

Show.

So what's a band from North Vancouver doing playing Celtic folk music?

"When I was young I lived in Scotland," replies Geoff Kelley, who plays flute, tin whistle, bodhran (a Celtic hand drum) and bass with the band, "but when I emigrated I forgot all about it, apart from listening to my dad play the accordion. Then in 1979 I met Dougie MacLean, a Scottish singer/songwriter, at a folk club in Austria. Hearing him sort of brought back my Scottish roots and inspired me to learn to play."

J. Knutson, who plays guitar, bazuki, bass and spoons with the band, also discovered folk music overseas. He'd been playing in various rock bands before discovering a love for folk while in Europe. Upon returning to Vancouver he studied broadcast journalism for a few years before head-

ing to Australia armed with an acoustic and an electric guitar. Australia brought a stint with a band called the Acrylic Chewies.

"We sounded similar to Mental as Anything, but I was writing folk music, basically because I had an acoustic guitar. When I got back to Vancouver I contacted Geoff, whom I'd known from school. I'd heard him play and I was interested in the kind of energetic feel of Celtic music. We started out just learning a couple of tunes, but the more I got to know about the music, the more I got to like it."

Things went so well for the duo that they were able to arrange for a gig at Whistler. Before this transpired, however, they met John Mann, who now plays guitar and moose bones (yes, moose bones) with the band, at Geoff's wedding. Mann had been acting at Sutdio 58, but he also sang and played guitar, Canadian folksinger Stan Rogers being a particular favourite.

The band started off as Evesdropper, a name dispensed with when it came out as Eve's Droppings on the sign one too many times. The current name came about after the band had recorded their debut album.

"The album was a real collective effort," says Geoff. "Barney Bentall let us use his studio, Ron Obvious did the production, and Dougie MacLean, who came to stay with me en route to play in Seattle with Touchstone, played fiddle on a couple of tracks. Dougie suggested that we call ourselves Marine Drive and call the album

Spirit of the West. It didn't quite work out that way."

The band pressed 1100 copies of the album, which was released in January of '85. The record has sold solidly since.

If there has been a major roadblock facing *Spirit of the West* it is on the folk festival circuit. They were rejected by the Vancouver Folk Festival but managed to make appearances at festivals in Courtenay,

now, where there are lots of new acts, but a lot of the festivals that are losing money are relying on old name acts. They're just not very ambitious. It's fortunate, especially for us, that people like Don Whalen are willing to take chances. Folk festivals have to pick up on the newer folk music to attract younger people."

The band has also been working on their music as a way of setting themselves apart from the more traditional folk acts.

"When we first started playing we made the mistake of leaning too heavily on the Celtic side of our music," explains Kelly. "Later we realized that there was no way we could compare with people like the Boys of the Lough or Stockton's Wing. Besides, we're from B.C., so we've started writing more songs and emphasizing the West Coast aspect of our music. We're still using Celtic music as a base, but we're writing about where we live now."

"Which is why we really want to play the Vancouver Folk Festival next year," adds Knutson. "We have already been invited to Edmonton, Canmore, Dawson Creek and Seattle. And we hope to be invited to Winnipeg, to play the festival there."

I hope they make it. Folk music needs an injection of fresh, new blood and *Spirit of the West* are talented, committed, and enthusiastic enough to fill the bill. How much longer must Bryan Adams remain North Vancouver's most famous musical export?

—Steve Edge

"We Sounded Similar to Mental as Anything"

Seattle and Edmonton. Knutson sees Edmonton festival organizer Don Whalen's willingness to take a chance on them as an encouraging sign.

"Hopefully the good reception we got in Edmonton will make other festivals a little more open to us next year. Folk festivals are basically non-profit organizations, so they need to draw enough big names to break even. Folk is going through a transition right

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12-13 UPTONES

14-16 BARNEY BENTALL

18-21 BRIAN PLUMMER

22-23 Jonathon Richman

25 Colin James

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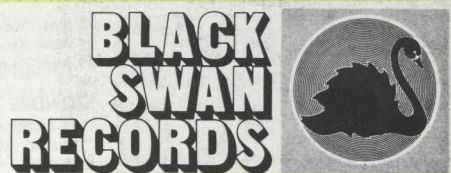
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P R O G R A M

WEEKDAY REGULARS

- 7:30 am **Sign-On**
 8:00 am **WAKE-UP REPORT**
 News, sports and weather.
 10:00 am **BREAKFAST REPORT**
 News, sports and weather followed by **GENERIC REVIEW** and **INSIGHT**.
 1:00 pm **LUNCH REPORT**
 News, sports and weather.
 4:30 pm **AFTERNOON SPORTSBREAK**
 6:00 pm **DINNER MAGAZINE**
 News, sports and weather followed by **GENERIC REVIEWS**, **INSIGHT** and a **DAILY FEATURE**.
 4:00 am **Sign-Off**

HIGH PROFILES

- 8:00 pm: **Five nights a week**
 01 Fri. David Johansen
 02 Sat. Echo & the Bunnymen Rarities
 04 Mon. The Three O'Clock
 05 Tues. The Skids
 07 Thur. Top of the Bops: Hank Williams
 08 Fri. Basketball Broadcast
 09 Sat. Songs from Classic Movie Musicals
 11 Mon. Bunny Wailer
 12 Tues. Rhino Records
 14 Thur. Top of the Bops: K.D. Lang
 15 Fri. Hockey Broadcast
 16 Sat. Legendary Pink Dots
 18 Mon. Al Green
 19 Tues. Where Were They Then?
 21 Thur. Top of the Bops
 22 Fri. Hockey Broadcast
 23 Sat. Vancouver Reggae
 25 Mon. Lloyd Cole and the Commotions
 26 Tues. The Young Fresh Fellows
 28 Thur. Top of the Bops: Doo-Wop
 29 Fri. Patti Smith
 30 Sat. Hockey Broadcast

WEEKDAY HIGHLIGHTS

MONDAYS

YOUTH FOCUS

8:30-9:00 am

An examination of youth issues and concerns, hosted by Lynn Price and Jocelyn Samson.

01 Nov. Youth Unemployment

08 Nov. Youth and the Peace Movement

- 15 Nov. Young Entrepreneurs
 22 Nov. Media Effects on Youth
 29 Nov. Music of Youth

MONDAY MORNING MAGAZINE

7:15-10:00 am

- 7:15-8:00 Cancon Music Made in Canada
 8:15-9:00 Happenings Announcement and small features.
 9:00-10:00 Theatre of the Mind Radio-cinema, directed by ESI

THE JAZZ SHOW

9:00 pm-1:00 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

04 Nov. The latest album from Wynton Marsalis *Black Codes* (from the Underground). His best yet.

11 Nov. Phil Woods and His European Rhythm Machine. Recorded at the Frankfurt Jazz Festival. Phil's most exciting performance.

18 Nov. Miles Davis and John Coltrane in Sweden. Recorded just before Coltrane left to form his own band. Plus an interview with John Coltrane.

25 Nov. Thelonius Monk and His All-Stars, including John Coltrane, Coleman Hawkins, Art Blakey and featuring Monk as musical quarterback, bringing out the best in everyone.

TUESDAYS

DOG'S BREAKFAST

7:30-11:00 am

A goulash of aural surprises and "Over the Fence" radio drivels some time around 9:00. Special orders will be taken. Your waiter: Paul Funk.

PLAY LOUD

Late night 1:00-4:00 am

over-40 set.
 26 Nov. A salute to maturity in music by the music from Japan.
 19 Nov. Avant-garde and no-so-avant-garde: *fler tho, lustmord*, etc.
 With Wound, Coil, Psychic TV, Half-Record label: Current 93, Nurse Music from Belgium's L.A.Y.L.A.H. An-05 Nov. TBA
 scars. Aural surgery performed by CTR's resident disciplinarian, Larry Thiesen.

WEDNESDAYS

UBC WEEKLY

9:00-9:30

A new show dealing with issues of concern to students at UBC. Premiers November 20.

JUST LIKE WOMEN

6:20-7:30 pm

Woman, heal thyself with Ann and Lil's remedy for the Old Boys' Network: an hour of news, interviews, and music. A shot in the arm for all women, and for any man who likes them.

THE KNIGHT AFTER

Midnight to 4:00 am

Music to clobber Yuppies by—featuring radio shows traded with alternative stations in Europe and the U.S. This show will really mess up your BMW!

THURSDAYS

PARTY WITH ME, PUNKER!

4:00-6:00 pm

A new time slot for this two-hour show which specializes in music described, for the lack of a better word, as "punk rock." But it can mean anything from the alcohol-rock of the Replacements to the brutal thrash of D.R.I. and anything in between. With your hosts Mike Dennis and Andrea Garnier.

07 Nov. Undergrowth Review

14 Nov. TBA

21 Nov. Circle Jerks Preview

28 Nov. TBA

TOP OF THE BOPS

8:00-9:00 pm

Top of the Bops approaches rock'n'roll from the broader perspective of its roots in country, country swing and rockabilly as well as R&B, jump blues and doo wop.

07 Nov. At the US festival Hank Williams Jr. sang, "If you don't like Hank Williams, you can kiss my ass." Don't be caught in that embarrassing position. We'll give you plenty to love. You can choose your friends, but you...Where was I?

14 Nov. As yes. Now there has been a lot of talk about K.D. Lang and it has often been said that she claims to be the reincarnation of Patsy Cline. Find out what all the fuss is about.

21 Nov. Unless you have been living in total seclusion for the past year or so,

G U I D E

you will have heard of the Honey-drippers. **Roy Brown** is the guy they copped their licks from.

- 28 Nov.** A cappella—hey, no one can pronounce it, let alone spell it. That's how the expression "doo-wop" was invented (at least that's my theory). We'll play them fast and frantic, we'll play them slow and smoochy.

MEL BREWER PRESENTS

11:00 pm-Midnight

We're never quite sure who Mel Brewer will send our way each week, but he inevitably comes through with somebody. Jerry King joins Jay and Jason in a jamboree of jawing, as we continue to bring you interviews with Vancouver's finest independent bands. Call us, or write care of Mel Brewer, if you have any comments or suggestions for the show. Remember, Mel loves you.

FRIDAYS

VANCOUVER INSTITUTE LECTURES

7:30-8:30 am

Lectures from the Vancouver Institute's Saturday night lecture series.

- 15 Nov. Dr. Michael Gottlieb**, Dept. of Medicine, UCLA. "AIDS: Medical Science in Action"
- 22 Nov. Prof. C.S. Holling**, UBC. "Ecosystem Design: Local Surprise and Global Change"
- 29 Nov. President William G. Saywell**, SFU. "Relevance and our Universities: Responsibility or Red Herring"

FRIDAY MORNING MAGAZINE

7:30-10:30 am

CITR's latest magazine show with everything from music features to info on the arms race.

POWER CHORD

5:00-6:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

FRIDAY NIGHT FETISH

6:20-9:00 pm

Life after Life After Bed. Host "Rev." Garnet Harry says this is CITR's only serious religious broadcast, but don't believe it (unless you subscribe to the Church of Alice Cooper).

THE BIG SHOW

9:00 pm-midnight

Why pay money to get into a nightclub on a Friday night? If Big International can't get you dancing, no-one can.

THE VISITING PENGUIN SHOW

Late night 1:00-4:00 am

Interviews with local musicians and artists, the newest sounds at CITR, your personal requests and even golden oldies. What more could you want? Hosted by Andreas Kitzmann and Sheri Walton.

WEEKEND REGULARS

7:30 am Sign-On (Saturdays)

8:00 am Sign-On (Sundays)

Noon BRUNCH REPORT

News, sports and weather.

8:00 pm SAT./SUN. MAGAZINE

News, sports and weather, plus **GENERIC REVIEW**, analysis of current affairs and special features.

4:00 am Sign-Off

WEEKEND HIGHLIGHTS

SATURDAYS

THE FOLK SHOW

10:30 am-Noon

Host Steve Edge presents a wide range of folk music, extending from the latest U.K. Rogue-Folk through to all kinds of traditional music from Canada, U.S.A., the British Isles and just about anywhere else. Plus the latest U.K. soccer results at 11 a.m.

02 Nov. Touchstone

09 Nov. Tannahill Weavers

16 Nov. Ossian

23 Nov. Moving Hearts

30 Nov. Dick Gaugan

NEOFILE

Noon-4:00 pm

Join CITR's music directors as they take you through the station's new and exciting Spin List.

WHATEVER HAPPENED TO GILLIGAN'S ISLAND?

4:00-6:00 pm

Join host Iain Bowman as he searches for the answers to this and the other great questions of life, the universe and everything. Required listening for all philosophy students.

PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

PYJAMA PARTY

9:00 pm-1:00 am

Your hosts Mike Mines and Robin Razzell present everything from ambient music for snoozing to upbeat tunes for popcorn and pillow fights.

TUNES 'R' US

Late night 1:00-4:00 am

Music, Music, Music, Handyman Bob, Music, Music, My Favorite Album, Music, Music, Experimental To Classical, Teddy Kelowna presents, and yes more music. R.I.P to Music From The Tarpits.

LIVE THUNDERBIRD SPORTS BROADCASTS

FOOTBALL

Sat. 09 Nov., 11:45 am

UBC T-Birds vs. Alberta Golden Bears

HOCKEY

Fri. 15 Nov., 7:15 pm

UBC T-Birds vs. Saskatchewan Huskies

Fri. 22 Nov. 7:15 pm

UBC T-Birds vs. Regina Rams

Sat. 30 Nov., 6:15 pm

UBC T-Birds vs. Calgary Dinosaurs

BASKETBALL

The Buchanan Classic:

UBC T-Birds vs. SFU Clansmen

Fri. 08 Nov., 8:15 pm (game 1)

Tues. 12 Nov., 8:15 pm (game 2)

SpinList Top 33's

ARTIST TITLE LABEL

HUSKER DU
THE FALL
JANE SIBERRY
KATE BUSH
THE POGUES
SHRIEKBACK
THE UNTOUCHABLES
SKINNY PUPPY
THE GRAPES OF WRATH
MANU DIBANGO
VARIOUS
ANDREW GORDON
THE MEATMEN
CRIME & THE CITY SOLUTION
RED HOT CHILI PEPPERS
STEWART COPELAND
SLY & ROBBIE

Flip Your Wig
This Nation's Saving Grace
The Speckless Sky
Hounds of Love
Rum, Sodomy & the Lash
Oil & Gold
Wild Child
Bites
September Bowl of Green
Electric Africa
Shindig!
Silhouette
War of the Superbikes
Just South of Heaven
Freaky Styley
The Rhythmastist
Language Barrier

SET (US)
POLYGRAM
DUKE ST./WEA
CAPITOL
STIFF (UK)
ISLAND/MCA
STIFF (UK)
NETTWERK
NETTWERK
CELLULOID (US)
ZULUBIRD
EAGLE (US)
HOMESTEAD (US)
MUTE (UK)
ENIGMA/EMI
A&M
ISLAND/MCA

SpinList Top 45's

ARTIST TITLE LABEL

THE BELGIANIQUES
REDEMPTION
THE CULT
IRRITANTS
TOUCHE
WOODENTOPS
YOUNG FRESH FELLOWS
HUSKER DU
THE DILETTANTES
DAVID J
THE TRIFFIDS
LOVE & ROCKETS
FELT (WELIZABETH FRASER)
THE HIP TYPE
EVERYTHING BUT THE GIRL
LLOYD COLE & THE
COMMOTIONS
LOST DURANGOS

Kansas/Follow the Crowd
Not a King
Rain
B.C. Spirit**DEMO**
Animal.../...Autre Planete
Well Well Well/Get It On
Update
Makes No Sense at All
Theme/Drunken Augen
Blue Moods Turn Tail EP
You Don't Miss Your Water
If There's a Heaven Above
Primitive Painters
Illuminated/Blue-Bottle Flies
Charmless Callous Ways

Brand New Friend/Her Last...
Visions/I've Seen the Rain

DEMO
DEMO
B.BANQUET (UK)

DEMO
WEA (UK)
POPLAMA (US)
SST (US)
DEMO
GLASS (UK)
HOT (AUSTRALIA)
POLYGRAM
CHERRY RED (UK)
DEMO
WEA (UK)

POLYDOR (UK)
DEMO

FAST FORWARD NEW RELEASES

ARTIST
CURRENT 93
HAFLER TRIO

NURSE WITH WOUND
CHRIS AND COSEY

VARIOUS ARTISTS

PAUL DOLDEN

DAVID MOSS
CURRENT 93

SKREE-A-BIN
JASPER TROUT

TITLE
Nature Unveiled
Soundtrack to "Alteration,
Perception, Resistance"
High Thigh Companion
Techno-Primitive (Live from
the Luv-A-Fair, Oct. 9)
Excerpts from Oct. 27 Live
Tape Mix on Fast Forward
Veils

Dense Band
Dogs Blood Rising

Priere Pour Le Gibet
Pieces of Nothing

LABEL
LAYLAH
LAYLAH
LAYLAH
OFFTHEBOARD

FASTFUCK
TIMBRAL
LIBERATION
MOERS
LAYLAH
(Prolific aren't we?)
ANATHEMA
SUTURE

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

20th Century music in the classical tradition—Mahler to Medernal, Scriabin to Xenakis, all styles, media, and nationalities. Hosts: Lynn Price and Paul Smith.

ROCKERS SHOW

Noon-3:00 pm

The best in reggae with host George Family Man Barrett, Jerry the Special Selector, the Major Operator, and Collin the Prentice.

SOUL GALORE

3:00-4:30 pm

Focusing on Black-American popular music of this century, this program takes you from the birth of the blues through doo-wop, soul and funk, from Massachusetts to California and everywhere in between.

THE AFRICAN SHOW

4:30-6:00 pm

A program featuring African music and culture with hosts Todd Langmuir, Patrick Onukwulu and Dido. Tune in for the latest news from Africa, plus special features at 5:00 pm.

NEITHER HERE NOR THERE

6:30-8:00 pm

Relevance? What relevance? Music, interviews, comedy and readings of prose and poetry with hosts Chris Dafoe and Paris Simons.

SUNDAY NIGHT LIVE

8:00-9:00 pm

FAST FORWARD

9:00 pm-1:00 am

Probably Vancouver alternative radio's most alternative show. Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds. There will be no format programming this month on Fast Forward. It will be a busy month. Thanks, though, to those who submitted tapes for the Oct. 27th Live Tape Mix under the banner of "Various Artists:" Larry, Gerry King, Joe Naylor, Clemens, Danielle, Matt Richards, Chris and Cosey, the members of Skree-A-Bin, and others whose contributions weren't received at press time. Be on the lookout for the return of the amazing Peter "Thoosh" Marter on Sunday, Nov. 19th at 9 p.m. Aside from that, just be on the lookout...

THE EARLY MUSIC SHOW

Late night 1:00-4:00 am

Join host Ken Jackson for music from the Renaissance and Baroque periods, presented at an appropriately early hour. This month's highlights:

03 Nov. Music from the Time of the Crusades

10 Nov. An old favorite: *Handel's Water Music* (Academy of Ancient Music)

17 Nov. TBA

24 Nov. A selection of Renaissance Motets



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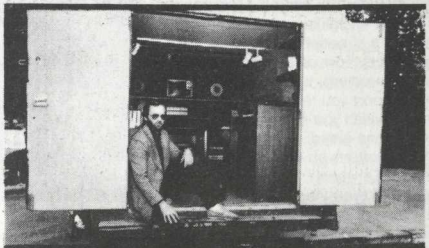
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Shriekback



Oil and Gold Island

SHRIEKBACK'S *OIL AND GOLD* IS DARK, distant and shiny. The sound is decidedly high-tech; it took eight studios in which to record it. Not surprisingly, it's an extremely well-crafted record, with very little, if anything, seeming to have been left to chance. The result is captivating and moody, almost druglike in its ability to change the listener's atmosphere and surroundings. Its moodiness is more cerebral than heart-felt, though; it's interesting, but somewhat un-moving. It will transport you texturally, yet won't really share anything with you. So in that respect, the album is a little one-sided. The lyrics can attest to this, being written on the sleeve in an alien-looking script. Obviously, they were written more for their sound than literal meaning, and are very difficult to read, let alone interpret. They don't seem worth the effort, really.

While I was squinting at the lyrics, I noticed that the backing vocals on some songs were provided by Clare Torry. Clare Torry? Harkening back to my adolescent age, I remember her as the singer in "The Great Gig in the Sky" from Pink Floyd's *Dark Side of the Moon* in 1973. (That's when the album came out, not when I listened to it.) Did this happen by accident? Her vocals on *Oil and Gold* are haunting and unusual, and certainly not out of place. I couldn't help but wonder what a 1985 equivalent of *Dark Side of the Moon* would sound like, and *Oil and Gold* could be a likely candidate. It really wouldn't be undesirable; a great deal of time and expense seems to have gone into the making of this record, and *Dark Side of the Moon* is still, 12 years later, among the top 200 selling albums. Perhaps the electric guitar on *Oil and Gold* is more Gill than Gilmore, but it's something that Shriekback hasn't used at all until now.

Twelve years is a long time, within the context of popular music. It is not a long time within the context of music. A characteristic of music at the moment is that it is becoming increasingly technology-laden. I'm not saying this is bad, because in general, computer-age musical technology is meant to make things easier for musicians to do. Unfortunately, the less money you have, the less there is of certain things that you can do. This is nothing new, really, but these days, dollars have more direct aural repercussions. The reason I'm getting into this and that, surprisingly, among all the high-tech flash of *Oil and Gold*,

one of its most powerful and affecting moments happens with an acoustic instrument. It's in the last track, "Coelocanth," and the instrument is a shakuhachi, a flute which was one of the three representative instruments in Japanese music from about 1600 to 1868. Its sound is reassuringly familiar, something which is immediately recognizable as being acoustic.

Oil and gold are ancient things—dark and subterranean, much like deep-sea fish pictured on the back of the album. Depth is distance in space; oil, gold, fish, and flutes also have distance in time. This record, with its ancient imagery, is like a dark ivory tower, beautiful but impenetrable. It has also achieved a spiritual distance. It is a distance which has been bought in the recording studio. You can spend a lot of time with this record. It spans a lot of time, but won't stay with you a long time.

—Don Chow

Kevin Zed



Double Dutch BEAT RECORDS

MONEY IS TIGHT THESE DAYS. SO WHAT else is new? Well, if you're a music fan with a predilection for local stuff, you've got to start making some tough choices. To pay the hydro bill or not to pay the hydro bill (on second thought, that's not such a difficult choice). Whichever way you look at it, you're going to have to shell out some extra bucks to keep your local collection current. In fact, so many excellent records are being released in the Lower Mainland and on the Island that if you even try to buy them all, you won't be eating for a month.

You should start by cutting red meat out of your diet. They say that it's very bad stuff. The money that you save should be put towards the purchase of some vitamin-enriched Vancouver product. May I suggest Kevin Zed's debut EP, *Double Dutch*. With the proliferation of impressive independents like Netwerk, Zulu, Mod Da Mu and others, Kevin Zed is doing it the old way, his own way, the hard way. An admirable job.

Double Dutch is a collection of songs that Kevin has been tinkering with for a couple of years. Regular CTR listeners will be familiar with some of this stuff, particularly "Saigon Orders" which got a lot of airplay as a demo single some 18 months ago. Good production will always bring out the best in a song that relies on a thumping bass to make it go and this new forti-

VINYL

fied version of "Saigon Orders" would be at home on any dance floor turntable. At the very least a truly irrepressible toe-tapper.

Unfortunately, that oft-repeated American beer commercial says it best: "It doesn't get any better than this." I can only say that my feelings about the rest of the record are mixed. "UR" and "Dead Boots," both formerly CTR demos, benefit from Robert Bailey's uncluttered production approach, but they retain a certain awkwardness that really defies interpretation. They're not bad songs but they aren't in the same league as "Saigon Orders." Nevertheless, there's a certain quirkiness about them that grows on you after a few listenings.

Kevin's biggest asset, yet his greatest liability, is his voice (*huh?*). It is of extremely limited range and little power, usually the kiss and hug of death for a singer. In Kevin's case, these detrimental qualities are rather curiously counterbalanced by his distinctive ability to sing without singing, to keep the phrases relatively short and let the instruments carry the bulk of the song. In that sense, he is an excellent songwriter. If only because he knows how to write a song for his own voice.

All in all, an impressive if flawed effort that deserves your attention. Bend an ear.

—Steve Robertson

Jerry Jerry and the Sons of Rhythm Orchestra



Road Gore OG RECORDS

TO SAY THIS IS A FUN BAND IS AN UNDER-statement. This Edmonton group has dedi-

VERDICT

cated their lives to parties, alcohol and a raunchy, bluesy style of rock 'n roll. But just how much "fun" are these guys? Let's have a look at just a few of their qualifications for "fun status":

—They give thanks to the Church of the Fallen Elvis and the Edmonton Oilers, along with 60 or so other fun institutions.

—They write fun lyrics like: "I'm your candle holder, Get that cross above your shoulder."

—All band members are forced to adopt cute pseudonyms like Sparky the Happy Troll.

—Subtitled *The Band That Drank Too Much*, the album jacket sports a photo of the band seated around a truly formidable supply of liquor, and references to beer and bourbon pop up everywhere.

—They write really fun songs like "Gospel Surfer" and "Rancher Kings".

To be fair, there are things on this disc that elevate it above the level of the totally faceless. "Rhythm Crazy" is a bouncy, no-nonsense tune that bristles with excitement, but it seems that maintaining this much energy is difficult after one too many cheap bourbons.

Maintaining a high level of fun is a similar problem. The Jerrys' sense of humour is just not enough to carry the album through tedious 12-bar blues arrangements. If your idea of fun doesn't include bourbon and inane political humour, then you'll probably be as bored with Jerry Jerry and the Sons of Rhythm Orchestra as I was.

—Neal Roese

The Men They Couldn't Hang

Night of a Thousand Candles
IMP Records (U.K.)

AT LAST, THE FIRST ALBUM FROM ONE of the leaders of the rogue-folk explosion in the U.K. has been released.

It contains at least three classic songs: the haunting, angry Eric Bogle composition "Green Fields of France/No Man's Land" which was on the CITR playlist for months and topped the U.K.'s independent charts for many weeks; the closing track "Scarlet Ribbons" and the wonderful "Iron Masters."

There are many musical styles represented here: hard rock, reggae, folk and pure pop. This versatility give the band a genuinely thrilling potential. They were readily snapped up by Elvis Costello for his IMP label, and although he was unable to do the production himself owing to other commitments (the Pogues' second LP, and his joint project with T-Bone Burnett as The Coward Brothers), his partner at IMP, Phillip

Chevron, has stepped in to good effect.

The rocking tracks are "The Day After" (about the irrelevance of the apocalypse when you're in love!), "Jack Dandy," "Johnny Come Home" (a reflection of the seedier possibilities of life in the big city—check the Pogues' "Old Main Drag" for more details), "Walkin' Talkin'" and "Kingdom Come." There is an excellent reggae-style version of "Hush Little Baby" which was on the "Green Fields" 12-inch, and "A Night to Remember" is a fine pop song.

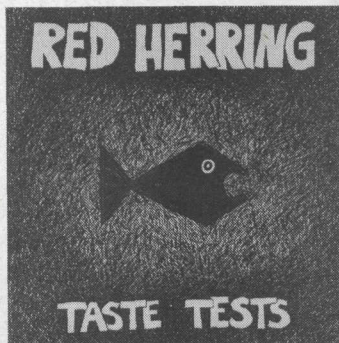
The standout is "Iron Masters," almost a long-lost cousin of Rosselsson's "World Turned Upside Down," it details the sorry story of the Chartists' struggle for unionization in Wales. Paul Simmonds, the songwriter, describes it thus: "There was an attempted revolution in Newport. They marched up to this hotel to free the Chartist leaders who had been arrested but someone squealed and the Redcoats were waiting for them. Many were killed and the rest were sent to Australia, which effectively crushed the opposition, although it did not kill the union movement. They had it like Thatcher would like it now, it's a comment on modern times also." Indeed, and the Men were one of the most active bands playing miners' benefits during last year's strike.

"Scarlet Ribbons" is a criticism of the sort of euphoria whipped up by the gutter press to celebrate the victory over the Argies in the Malvinas (oops! the Falklands). Another fine anti-war statement.

All in all, a very promising debut and the drift towards more traditional music augurs well for the future. By all accounts they are a great 'live' band too. Hopefully it won't be long before we are able to judge this for ourselves.

—Steve Edge

Red Herring



Taste Tests
Neon

LET'S LOOK AT THE COVER (WHICH WAS hand-drawn by Martin Walton, the bass player).

Front Side: Top - Red Herring. Middle - A fish outlined in red, gasping in shock, surprise or befuddlement. Its eye stares straight out at you like this was an Edgar Allan Poe. Bottom - Taste Tests (in somewhat smaller letters than the band's name).

Back Side: Top two-thirds - lyrics, credits, thanks, mailing address, number of revolutions per minute necessary to accurately reproduce intended sound. Bottom third - drawing of the band as they looked a year ago.

Inside: The inevitable plastic disc.

Taste Tests starts off with "Love Machine", which sounds to the uninitiated like a bad Thomas Dolby imitation. "Maturity" likewise does little to convert the Great Unwashed to Herringhood.

"Taste Tests" (obviously the title track) improves substantially, but at the expense of the cola wars, which I am rather fond of and I don't like hearing them belittled. A nifty lounge jazz break is included, however.

Side Two is the salvation of the EP. "If You Work For Me" retains much of the live feel of the version on *Undergrowth '84*. My boss loves this song.

For some reason the "weirdest" song on this album also contains the best pop hook: "The Crab Song" takes the naive perspective of a crustacean about to be dropped into boiling water. How often do you hear lines like "In my exoskeleton" on CKLG? Not often enough, I'll bet.

"Feelings" concludes the EP. Fortunately, it isn't a cover version of that quintessential 70's classic. The lyrics look a little corny, but their delivery turns this song into a very bouncy and likeable foot tapper.

The best feature of the album is the sound of Stephen Nikleva's guitar—nice liquid tones which almost remind me of Adrian Belew at times. The rhythm section keeps one's head nodding at an agreeable rate, while Enrico Renz's not quite normal view of life keeps things interesting.

I feel a lot of pressure to like local records, especially releases from bands I like. I've always thought fondly of Red Herring and I wish I could wholeheartedly recommend their first album to everybody. Unfortunately, I think they have produced an album to delight existing fans but without the accessibility to win new followers. If, however, *Taste Tests* is to be your introduction to Red Herring, I suggest you prepare by thinking unconventionally and playing side two first.

—Dave Watson

Jah Wobble & Ollie Marland

Neon Moon

SO, JUST WHEN YOU THOUGHT WHITE guys had no rhythm, here's two guys who positively stink of it.

A la Sly Dunbar and Robbie Shakespeare, misters Jah Wobble and Ollie Marland have combined efforts on a smooth and thoroughly enjoyable EP. Of course, perfect for any dance floor, the subliminally mesmerizing rhythms are the ideal accompaniment to almost anything you could think of—a lazy Sunday afternoon, unwinding after work...canning fruit. However, the underlying and overall themes involved here are music only, and there are no pretensions of social commentary or depth. Lyrics here are meant purely for musical enhancement, and are richly interpreted on the first side by vocalists Shara Nelson, Norma Lewis and Lisa Sullivan, and especially by Lorna Rowe on the song "Running Away."

The first side is consistently smooth. Where a listener's attention might lag due to the lack of vocal punch, Marland and Wobble save the day with cleverly-placed and brilliantly-executed instrumental solos, most notable the Miles Davis-inspired trumpet bits.

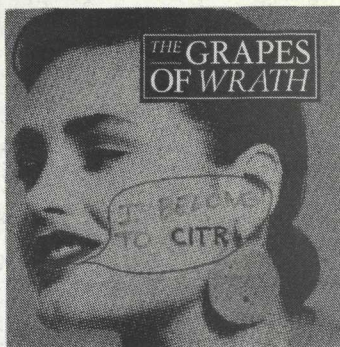
The artists let themselves down somewhat in the opening lines of the second side. Their attempts at artistic obscurity begin to sound like "Sade meets the Residents," with a nerve-grinding overuse of drum machines (c'mon, with three drummers listed in the credits, this should not be necessary). They redeem themselves, however, as they return to what Wobble does best, with the Reggae-inspired "Despike" (German for "the bike"), probably the best track on the album. Wobble shows his production genius as he lightly layers the song with an interesting and wide range of instruments, varying from congas to pedal steel guitar.

All in all, what we've got here is an album that

hits more than it misses, with a slick sense of style. This is music purely and simply. In short, very pleasant listening. Give your brain a break, and buy it.

—Fiona Couchman & Colin Stacey

THE GRAPES OF WRATH



September Bowl of Green NETTWERK

SEPTEMBER BOWL OF GREEN, THE Grapes of Wrath's first full-length album, is the type of record that becomes more enjoyable with repeated listening.

Whether this is a good thing or not is hard to

say. Perhaps it is indicative of my first reaction to the album. Somehow, I expected more. The songs are written well enough and the melodies are certainly catchy, yet something seems to be missing.

Kevin Kane and the Hooper brothers, Tom and Chris, just don't seem to be giving their all in these grooves. I just don't get from the album the energy and the sincerity that the boys bring across in their frequent live appearances or even on their first EP.

The remix of "Misunderstanding", for instance, seems rather flat and tedious in comparison to the EP version. It lacks the freshness and fluidity of the original.

Yet I can't say that I don't like the album, *September Bowl of Green*, is full of pleasant sounds and images, catchy hooks and interesting diversions. Songs like "And I Know", "Didn't You Say Something" and "Love Comes Around" in particular stand out as "perfect pop songs." They are comfortably reflective and generally put one in a good mood.

In fact, with repeated listening one's appreciation of SBG seems to grow. You begin to catch all those guitar riffs, harmonies and marimba sounds. This characteristic, however, could be a potential downfall for the Grapes of Wrath. Much of an album's success relies on first impressions. *September Bowl of Green* is not initially striking and only becomes interesting if one takes the time to listen to it carefully.

Should one choose to do so, *September Bowl of Green* will eventually become a pleasant experience. Such was the case with this listener. Indeed, patience can sometimes be a virtue.

—Andreas Kitzmann



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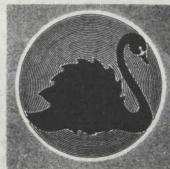
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Demo Derby



IT SEEMS THAT I HAVE ACQUIRED THE reputation of a "slag" in so far as Demo Derby is concerned. My friends just think I have a poor attitude at times. I'd like to defend myself as far as Demo Derby goes by saying that the months I reviewed were just particularly sparse in the way of good demo tapes. However, this month is going to be different. I'm going to say only nice things or nothing at all. It's going to be difficult because I only really liked (loved) two of the demo tapes I reviewed. Pointed forks poised? Enjoy...

THE IKONS

"Come Back To Me Lover",
"The Sentence", "The Reunion" and
"No More Flowers"

ANOTHER GREAT BAND fresh out of the garage from Toronto. The first track on this cassette is entitled "The Reunion" and it's a great song as are the other three songs on this demo. In "The Reunion", the singer manages to sound like a morose Jonathan Richman. The effect of his (the singer's) voice is great as it is backed up with twanging, acoustic guitars giving "The Reunion" a rough, folky quality. "Come Back To Me Lover", "The Sentence" and "No More Flowers"

are all upbeat songs with an element of psychedelia and roughness making The Ikons garage band sound. The Ikons have a distorted guitar sound reminiscent of The Violent Femmes and Lou Reed. This stuff is teenage angst grown up. My only complaint is that I wanted to hear more. And, oh yeah, the cover to this demo tape was pretty neat-o too.

ITSA SKITSA

"The News", "Don't Stand In The Way" and "Public Life"

I LIKED the name of this band and this demo tape is well produced.

THE HURT

"Never"

THIS DEMO was CAPAC-ed in 1985 and the song "Never" is well produced.

BAD ATTITUDE Demo

UNFORTUNATELY the cassette I received to listen to was blank. I don't like to think ill of anyone so I'm not going to take the whole blank cassette thing as a reflection of the band's attitude. It was more than likely an honest mistake.

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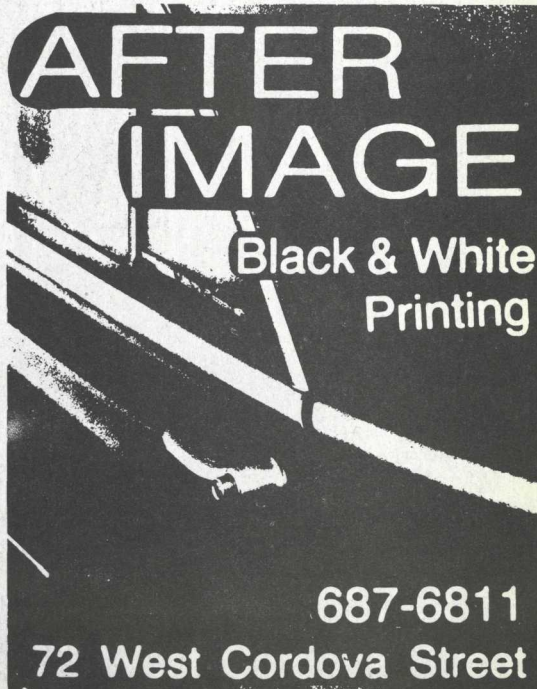


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IDLE TEA

"Awfully Nice Eyes"

THIS DEMO is great. From the sounds of this one song, I believe that this band would be wonderful live. In fact, I'm really browned off that I missed Idle Tea when they were here in September. Hopefully they'll leave Edmonton soon and come back to Vancouver. "Awfully Nice Eyes" is an extremely catchy pop song. It's got tamborines. It's got audible lyrics. It's got pizzazz. Whoever produced this demo tape didn't passurize the "fun" out of it either. The production on "Awfully Nice Eyes" is good; but not too good. Idle Tea has a really fresh quality and if "Awfully Nice Eyes" is any indication of what their repertoire is like, I'd like to hear more.

HIROSHI YANO

"Halo"

MY MOTHER thinks the cover of this demo tape is very artistic; so do I. Not only is the cover nice, but the production on "Halo" is very good. Since the more the better is better, "Halo" is fine. Hiroshi Yano has produced a nice big, long song. And "Halo" isn't one of those songs that pulls nasty little surprises either. Hiroshi Yano has given "Halo", shall we say, unassuming guitar hooks complete with a nice, steady drum beat and swelling keyboards in appropriate places. Nothing shocking, to be found here.

OMINOUS CINEMA

"Vae Victus"

AGAIN, A DEMO TAPE in a nice holder with nice production. "Vae Victus" is a dark and meaningful song made so by "extendo-keyboards" and steady bass lines. At first listen I got the feeling that Ominous Cinema was perhaps expressing some deep-rooted sadness or bearing some dark truth about the world that only they knew. "This is real, And I will live" they sang. Then I listened more intently and realized that they must be expressing what they think people are supposed to feel like in the aforementioned states of being. I felt glad. I hate thinking of other people having to carry horrible burdens like sadness and dark truths. To my great comfort, Ominous Cinema didn't pull any fast ones on the listener. They stuck to the familiar.

IRRITANTS

"B.C. Spirit" & "No Meaning"

YOU CAN TELL that the Irritants are a concerned bunch of hard-core punk rockers. Although they aren't saying anything new, it's nice to have the same things preached at you over and over again. It's sort of like positive reinforcement. "B.C. Spirit" is all about Expo 86 and "No Meaning" is all about the futility of life. In "No Meaning" the Irritants croon: "Life has no meaning to me now." I hope things get better for them. Even though the Irritants aren't exceptionally inspiring, perhaps the young people who listen to this band will be motivated to think: "Gee, my life isn't so bad after all." or "Heck, I'll get my Dad to buy me a guitar and go out and get a band happening." All in all, I can safely say that the Sacred Government wouldn't like these songs. Why not send a copy to Bill Bennett or Grace McCarthy?

—Julia

SHINDIG!

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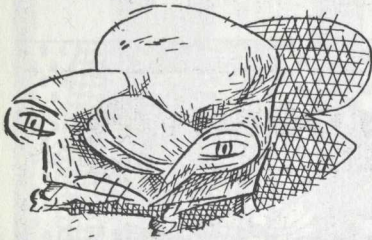
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UNDECIDED PINK TORPEDOES
To Be Announced

THE SAVOY NIGHTCLUB 6 Powell St., Gastown, Vancouver, 687-0418

HAPPY HOUR 7:30 - 9:00

ARMCHAIR EYE

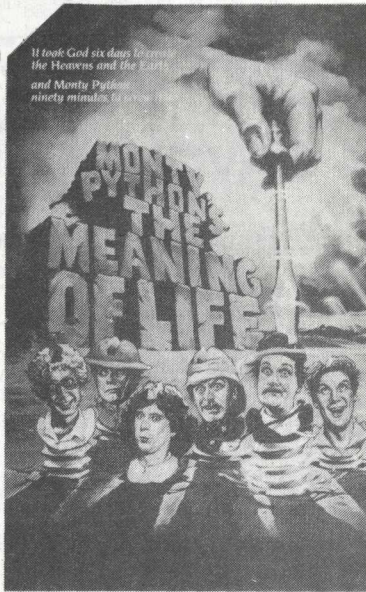


I LIKE FRANKIE GOES TO HOLLYWOOD.

Sure they tend to wallow in their own hype, and take their phenonema (if not themselves) a touch too seriously, but in the end they usually deliver. The album was good, the concert was one of the best to hit Vancouver all year, and their sense of humour and style has been consistently irreverent. No, they're not the Pop Gods they'd like us to think they think they are, but they are fun guys. This has been particularly evident in their video work. Who, for instance, did not double-take at least once the first time he/she saw the restricted versions of "Relax" and "Two Tribes". Here was pop product with all the gleam and polish of a Cola commercial that actually dared comment on (or shall I say exploit?) the inevitability of nuclear mega-death ("Two Tribes"), and the related boom-thud-boom-thud-orgasmic-crash-and-burn of your friendly neighborhood discotheque ("Relax").

Media anarchists take on mainstream poor taste on its own terms and come out on top (in Britain, at least, where their records outsold everybody else's). It was the kind of phenomenon that made this cynic smile—which brings us to my current frown: Frankie's first full-length video cassette release, *From Wasteland to Artificial Paradise*. With the exception of a brief chunk of backstage interview footage, it's just a compilation of their videos: the aforementioned "Relax" and "Two Tribes", plus "Welcome to the Pleasure Dome" and a live version of "Relax". Recommended only for those who haven't seen them yet.

SPEAKING OF INVENTIVE FUN, A DIFFERENT kind of SPECIAL MENTION is in order for *Monty Python's Meaning of Life*. You will recall, it's the most recent theatrical release from everybody's favorite cadre of British geniuses masquerading as idiots (or is it the other way around). It did okay at the box office some three years ago and has been hanging around in most video stores ever since. Most of you no doubt have seen it (if you haven't, why the hell not?) and are probably wondering why I've bothered to bring it up. Quite simply, to shed light on the various musical numbers that occur throughout the film: the title track *The Meaning of Life*,



Every Sperm is Sacred, *The Galaxy Song* and *It's Christmas in Heaven*. In these four songs, and their visual accompaniment, you've got arguably the best (certainly the funniest) samples of short subject music video (or music film, or whatever) yet produced by anyone.

Pop music brings out the silly-extreme-edge of any culture, and anyone who's ever given it much thought knows how extreme the silly edge of Western culture is. An entire working class Catholic neighbourhood sings *Every Sperm is Sacred* as a single family's several dozen children march dejectedly off to the research center to which their father has sold them for scientific experiments (he can't afford to feed them, but his wife will continue to give birth to more because the Pope says all forms of birth control are evil). A man in a tuxedo steps out of a refrigerator and takes a depressed housewife on a whirlwind tour of the universe to the tune of *The Galaxy Song*, in order to make her feel small and insignificant so she won't have any qualms about giving up her liver (and her life) for an organ transplant. Et cetera. This is funny stuff, not to mention very good satire. The only depressing thing is how ineffectual and ultimately indulgently useless 99.9% of what passes for music video art really is in comparison. *Monty Python's Meaning of Life* is recommended for everybody, young and old, cynical and otherwise, even if you have already seen it.

BAUHAUS LIVE & CHROME IS ANOTHER thing altogether. Here is footage you likely have not seen before. Thirty odd minutes of *Bauhaus* in concert performing mainly material from their first album, plus thirty odd minutes of *Chrome's* experimental music videos (no, I hadn't heard of them before this either). The appeal here is probably a touch limited. Bauhaus fans and lovers of scary, scary rock theatrics (like me) will like the first part. Fans of weirded visuals cut to weirded music (like me) will like the *Chrome*. Yes, there's something refreshingly non-mainstream about both sections, but no, you don't need to see *Bauhaus Live & Chrome* to truly have lived.

SPECIAL MENTION must be made of Action Video, the distributors of *Bauhaus Live & Chrome*. In case you're not aware, tape piracy (ie: the illegal taping for fun and profit of somebody else's tapes) is a very real problem in the industry. So what does Action Video do to safeguard their product? Why they burn their name into the bottom of the frame (not in particularly small letters either) for the entire duration of the video. Who needs organized crime to undermine the credibility of an industry when you've got door knobs like this operating legitimately. One can only hope that, come the inevitable revolution, those responsible will be among the first to be impaled on spikes and forced to watch *Three's Company* reruns until they bleed to death.

—Bill Mullan

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Luv-A-Fair
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Manhattan Books &
Magazines
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Pizzario's
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West End Community Centre
West End Video

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(Park Royal)
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Whispers
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RICHMOND

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(Lansdowne)
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The Roving Ear



This Month: On Tour with Go Four 3

There's a million bands in this city. Some of them go on tour, a few come back. This is the sordid tale of one such band. Go Four 3. My name's Quinn, I'm a guitarist...

Saturday, August 24: Kick off the tour in Calgary. Prior to sound check, the band suffers its first casualty. Roxanne rips her pants on the door of our tour van. Too funny! We all laughed 'til we stopped. Stay at a friend of Ike's (our drummer), Brent Cooper. Brent's Mum and Dad fill us full of Calgary corn until we are ready to burst. Pass on the chocolate wafer mint. Play a great gig at Ten Foot Henry's. Very enthusiastic crowd.

Sunday, August 25: Tourist time in Calgary, catch the Campfire Boys busing on the streets. Try to find an Arby's but get lost. End up "eating" at Chicken On The Way and having a greasy corn-fritter fight, with the tour van permanently marked with fritter grease.

Monday, August 26: Ike drives while I thrash Gord and Roxanne at cards. Gord refuses to talk to me for the rest of the tour, tell him to stick to checkers. Drive to Regina.

Tuesday, August 27: Stay overnight at friend of Roxanne's. Wake up to floor full of feathers—Gord's sleeping bag leaks. Walk down the streets of Regina, with everyone staring at Roxanne's haircut. Almost all of Regina comes to a standstill to marvel at spiked hair. Never seen so many mac jackets and Black Sabbath t-shirts in my life. Play Beat Club to an overflowing club of 50 or so. Wow, the big time.

Wednesday, August 28: Drive to Winnipeg. Get screwed by promoter Dave McKeegan. He books us with two reggae bands in a Caribbean restaurant called Verna's. He fails to show for sound check so we get a last second gig at the Royal Albert Arms playing with a band called Monuments Galore. Go over well, drive back to Verna's and finally meet McKeegan who looks like a reject form of life from Stampede Wrestling. We refuse to play without half the cash up

front. We had heard horror stories about this guy from bands in Calgary and Regina. He blubbers awhile before giving us half up front and promising the rest later. After the reggae bands play, a limbo dancer goes underneath a flaming pole before we go on. Play a long set and jump off stage to get the rest of our money off a surprised McKeegan. He gives us part of the rest of the money and says he'll pay us the rest next time we're in Winnipeg. He then gives us directions to a freeway that would have led us to Minnesota. Fortunately we had some road maps that got us on the way to Toronto. Drive in shifts all Thursday and Friday.



Friday, August 30: Play the Rivoli with excellent Toronto band called Change of Heart. Best gig of the tour. Talk to reporters from *Graffiti* and *Canadian Musician* who want to know which major labels are talking with us. We want to know also. Talk to rep from WEA who doesn't like our verses or choruses. Hmmm.

Saturday, August 31: Play a club called Blondies. Disco downstairs, club upstairs. P.A. keeps cutting out all night, soundman doesn't believe in miking the drums. Most disappointing gig of the tour. Back-up band, the less than fabulous Thunderbirds, drink all our beer backstage while we are playing. Ike left the stage for the last three songs, but nobody noticed since the sound was so bad.

Sunday, September 1: Drive to Montreal, do radio interview with CBC's *Brave New Waves*. What an amazing studio and building. Now I

know where our tax money goes. Spend the next few days doing radio interviews and nightclubbing.

Thursday, September 5: Wake up from alcoholic binge to eat at Windsor Arby's. Play at Windsor College in a room similar to the Pit at UBC. The poster says "Go Four 3—Molson Canadian Night." Wow! Almost our first tour sponsors. Other posters refer to "creaming" over Roxanne's body. Not surprisingly we get a large turnout of engineer-types chanting for Led Zepplin and Rock and Roll. To top it off, student council rips us off by not charging any money at the door, of which we were supposed to receive a large cut.

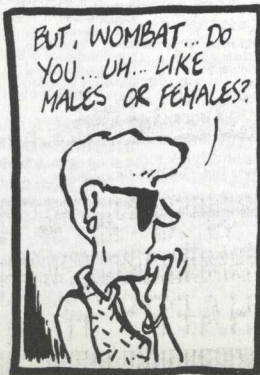
Friday, September 6: London, Ontario and a large turnout at Bullwinkles. Put out an energetic set despite lame P.A. system. Get a great write-up in *London Free Press*. Have earlier phoned I.R.S. Records' rep and asked him to drive out and see us. He refused, saying London was out-of-town for him (an hour's drive from Toronto). Gee, sorry to put you to too much trouble, considering we drove from Vancouver.

Saturday, September 7: Last gig at Kitchener, in the Back Door Club. Walk inside and ask where the stage is, and am told I'm standing on it. This club was so small that when I stepped up to do a guitar run I was standing behind the audience. Make enough money to eat at Tim Horton's over the next couple of days. Drive straight back to Vancouver after gig for Luv-A-Fair gig on Thursday.

Epilogue: All in all, a successful tour, though next time we'll fly to Toronto rather than drive. Right across the land Vancouver is considered the musical hotspot of the country, what with Zulu, Nettwerk, and MoDaMu releases. The only tour casualty was Ike, whom we last saw in Toronto waiting for a small bacon and salami pizza at Pizzarero. He'll probably be in the next *Score* film.

—Steve Quinn

WOMBAT



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